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# The Musical Critic.

Volume II.

CHICAGO, APRIL, 1899.

Number 6.



LOUISE M. BREHANY,  
*Prima Donna Soprano,*  
OF THE LOUISE BREHANY BALLAD AND OPERA COMPANY.



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# The Musical Critic.

Volume II.

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## NEWS AT HOME.

The Bjorgvin Singing Society gave a splendid concert in Studebaker Hall Saturday evening, March 25th. Those assisting were Miss Bokken Lasson, of Christiania, Norway; the Norwegian Ladies' Quartet, Miss Nora Olson, Frederick Nelson, pianist; Frederick H. Ingersoll, violinist; and William Middelschulte, organist. The society is one of the strongest singing organizations in the city. It was organized seventeen years ago and is composed of natives of the old seaport town Bergen, formerly known as Bjorgn. The society is under the leadership of the singing instructor, John L. Swenson.

"Maggie from Paris," a two-act opera, the book by Mr. George Ade and the score by Mr. Frank H. Tobey, was sung by the young people of the Woodlawn Tennis Club Saturday evening, March 19, to a crowded house at Rosalie Hall, Fifty-seventh street and Rosalie court. The cast was as follows:

Mlle. Fleurette, the "Queen of Song".....  
.....Maybelle Sheldon  
Mrs. Wyllys Smythe, stage struck.....  
.....Evelle Hetherington  
Wyllys Smythe, a banker-playwright.....  
.....Philip S. Brown  
J. Cicero Frost, a stage manager.....Carl Werntz  
Jasper Greenfield, from Iowa.....Harry Sims  
Reginald, a property boy.....Francis Wilson  
Eddie Wilson, a college boy.....Charles Stoddard  
Jenkins, a footman.....G. Washington

Pinkie Rehan, Myrtle Marlowe, Jimpie Arthur, Cissy Modjeska, Vinni Allen, and Clarice Cayvan, chorus actresses.

Arthur, Harry, George, Billy, Tommy, Cyril, college boys.

Chorus of thirty, Frenchmen, reporters, supernumeraries, soldiers, rebels, captives, and vaudeville artists.

The opera details the trials in the life of a struggling theatrical manager, J. Cicero Frost, who is organizing a company to go on the road with a new opera. The manager engages a chorus composed mainly of college young men and women, who are willing to work for nothing. Everything centers about Mlle. Fleurette d'Arcy, a reputed queen of song imported from Paris, who is to be the "leading lady" of the opera. Jasper Greenfield, of Iowa, recognizes Mlle. d'Arcy as his daughter Maggie, but she denies relationship, and her father, who insists on remaining, is made to act as her footman and carry her poodle dog while she is singing. Mr. Carl Werntz, as J. Cicero Frost, has a droll, dry humor that the audience found irresistible. Maybelle Aileen Sheldon was piquant and graceful as Mlle. d'Arcy, and Harry Sims, as the farmer from Iowa, took the part extremely well. The opera was well staged and was sung all through in a pleasing manner.

The American conservatory gave a Schumann recital Saturday afternoon, March 25, in Kimball Rehearsal Hall. Mrs. Gertrude Murdough, Miss Jeannette Durno, Josef Vilim, Jan Kalas, Josef Halamecik, and others furnished the following program:

Quartet for piano, violin and violoncello, in E flat.

Allegro Moderato—Scherzo.....

Mrs. Gertrude Murdough, Messrs. Josef Vilim, Josef Halamecik, and Jan Kalas.

Songs—"Erstes Grun," "Volks Liedchen," "Die Solatenbrant".....

Miss Dora Hauck.

Songs—"Wenn ich is deine Augen seh," "Fruehlings Nacht".....

Miss Jeannette Durno.

"Kreislaria," op. 16, Nos. 1, 2, 8.....

Mrs. Gertrude Murdough.

Songs—"The Lotus Flower," "What Means the Tear," "Thou Art as Like a Flower".....

Mr. Williamson.

Songs—"Der Nussbaum," "Widmung".....

Miss Jeannette Durno.

Quartet in E flat. Scherzo—Finale.....

Mrs. Murdough, and Messrs. Vilim, Halamecik, and Kalas.

Mrs. Florenec Hackett, accompanist.

The soloists announced for Damrosch's "Manila Te Deum," which the Apollo Club will give at the Auditorium May 1st, on the anniversary of the battle, are: Frau Galski, soprano; Mrs. Christine Nielson-Dreier, contralto; Herr Von Hoos, tenor, and Frank King Clark, bass.

William H. Sherwood's fourth recital, originally set for March 23rd, has been postponed to April 13th.

The thirty-third concert of the season given by the Chicago Conservatory took place at the University Hall Monday evening, March 21st, and enlisted the services of Leopold Godowsky, the pianist, and Theodore Spiering, the violinist.

The Spiering quartet announces its fifth concert to take place on Tuesday evening, April 11, at University Hall, Fine Arts building.

The wedding of Miss Ella H. Dahl, the well known pianiste, and member of the Chicago Conservatory faculty, daughter of Mr. and Mrs. H. L. Dahl, 634 La Salle avenue, to Mr. Herbert G. Rich, will take place on Tuesday evening, April 4th, at St. Chrysostom's Church. The Rev. Thaddeus Snively will officiate.

The Beloit College Glee and Mandolin Clubs entertained a large and appreciative audience at the Union Park Congregational Church Saturday evening, March

25th. The program throughout was well rendered. The Mandolin Club particularly was well received, and was called back on the stage after every selection.

The Glee Club contained some fine voices and showed careful training, easily filling the large hall. The quartet, consisting of F. J. Thomas, E. P. Kepple, W. R. Wheeler, and R. C. Warner, sang some humorous songs, which evoked much laughter.

The entertainment was given under the auspices of the Young People's Society of Christian Endeavor, and after the concert the society tendered a reception to the young musicians.

At the general concert of the Amateur Musical Club Monday, March 27th, in Assembly Hall, the assisting artists were Frederic W. Carberry and Paul C. Beebe, and the following program, arranged by Mrs. Edwin N. Lapham, was charmingly interpreted:

Springtime music—

- "Scherzo" from "Spring" Symphony.....  
 ..... John Knowles Paine  
 (Arranged for four hands by composer.)  
 Mrs. W. E. Butterfield and Mrs. J. W. Hiner.  
 (a) "My Song Shall Be Thine Sweet Springtime"  
 ..... Grieg  
 (b) Spring song. Op. 32, No. 2..... Rubinstein  
 (c) "'Twas in the Time of Earliest Spring.....  
 ..... Tschaikowsky  
 Mr. Carberry.  
 (a) "Spring Night"..... Jensen  
 (b) "May Morning"..... Denza  
 Mrs. Samuel H. Wright.  
 (a) "Frühlingslauten" (Bells of Spring). Moszkowski  
 (b) "Frühlingsröschen" (Rustle of Spring). Sinding  
 Miss Jeannette Durno.  
 (a) "When Spring Comes Laughing". Eleanor Smith  
 (b) "The First Spring Day"..... A. C. MacKenzie  
 (c) "Spring Is Not Dead"..... A. C. MacKenzie  
 Miss Helen Goodrich.  
 (a) "Spring Flowers"..... Reinecke  
 (b) "O Spring of Days Long Ago"..... Massenet  
 Mr. Carberry, with 'cello obligato by Mr. Beebe.  
 "Spring"..... Chadwick  
 The Browning Quartet.  
 Mrs. Sheffield, Miss Hubbard, Miss Durno, Mrs.  
 Lawson.

The forthcoming appearances of the Castle Square Opera Company at the Studebaker promises to be one of the most interesting events of the musical year. Judged by the letters of inquiry relative to the season, which is to be inaugurated on Easter Monday, April 3, with a presentation of "Faust," the organization seems likely to win in Chicago a repetition of the triumphs which it has scored in Boston, Philadelphia, Washington, Brooklyn, Baltimore, and New York, where on Monday night it celebrates its four hundred and fiftieth performance. The sale of seats and boxes will open at the box office of the Studebaker on Monday morning at 9 o'clock. The management is prepared to receive subscriptions for the same seats for the whole series of performances, without compelling the subscriber to

assume the responsibility of payment for the entire season. It is only necessary that he pay for the seats one week in advance. The prices for the evening performances will range from 25 cents to \$1; for the Saturday matinee, from 25 to 75 cents, and at the bargain matinee on Wednesday for ladies and students, the admission fee will be 25 and 50 cents. The subscription rule applies to all portions of the house. The occupant of the second balcony will receive exactly the same consideration as the boxholder. Directors McCollin and Robinson, who are supervising the chorus rehearsals at the Studebaker, are confident that this factor in the enterprise will be fully equal to the demands made by weekly change of bill. It promises to excel any chorus of English-speaking singers seen in this city in recent years. Walter Burridge has almost completed the elaborate scenic equipment which will be supplemented by a wealth of stage accessories and electrical effects. "Faust" sung in English by Americans will undoubtedly prove to be one of the potent attractions of the Easter week.

John Philip Sousa and his famous band will give four concerts at the Auditorium Monday, Tuesday and Wednesday evenings and Wednesday matinee, April 3d, 4th and 5th. The band is nearing the end of a remarkably successful annual tour, which included nearly every city in the United States.

The soloists who will appear at the Chicago concerts are Maud Reese Davies, soprano; Dorothy Hoyle, violinist; Arthur Pryor, trombone; Herbert L. Clarke, cornet, and Franz Hell, flugelhorn.

Seats will be placed on sale next Monday morning.

The Haydn festival of the Apollo Club will take place in the Auditorium April 6th. The stage rehearsal with orchestra and chorus was held Palm Sunday afternoon at 3 o'clock. Indications are that the forthcoming concert will be the most brilliant performance of the oratorio of "The Creation" which has been given in this city. The chorus has been thoroughly drilled and sing the music with enthusiasm. Mr. Baernstein, the bass, and Ben Davies, the tenor, have been devoting their energies to Haydn's centennial celebrations, and are well fitted for the work. Miss Helen Buckley, the soprano, is already favorably known for her eminently satisfactory singing.

Under the auspices of Emil Liebling, a concert was given Thursday evening, March 30th. The rarely heard D minor trio, by Schumann, was given in conjunction with Jan Van Ord and Franz Wagner. The other assisting artists were Miss Lucile B. Stevenson and Myron E. Barnes, who were heard in songs by Chadwick, Franz, Nevin and Kellie. Everything was splendidly done, but for a roughness in the piano playing.

A song recital was given by that glorious soprano, Mme. Ragna Linne, at Handel Hall, March 29th. Mme. Linne sang songs of Ambroise Thomas, Massenet, Wiedig, Mrs. Beach, Schumann, Schubert, and Brahms.

She was assisted by Mrs. Clara Murray, harpist, and Allen Spencer, pianist.

On Sunday afternoon and evening, March 26th, the famous Banda Rossa gave two concerts at the Grand Opera House.

This second tour throughout the country is said to be a series of ovations and triumphs, and their concerts here were one of the events of the season. Maestro Sorrentino is an ideal leader and a born genius. All speak in the highest praise of the ensemble, the fire, dash, and brilliancy of the playing. Indeed, to hear this organization, composed of some of the best musicians of Italy, is inspiring, wholesome, and refreshing. We cannot have too much good music, and the visit of this great European band unquestionably aroused interest and enthusiasm among our music-loving citizens.

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The convention of the Illinois Music Teachers, to be held during June 27th to 30th, in Quincy, promises to be one of the most successful in the history of the association. Mr. Spry, chairman of the program committee, has succeeded in interesting the best musicians of the State and securing the services of many of them during the coming convention. This is a step in the right direction, as the Illinois State Music Teachers' last meeting was not calculated to maintain the dignity of either the state or the teachers. Badly managed, badly attended, and, in most cases, bad performances, was the order of the convention.

A highly artistic piano recital was given at Studebaker Hall, Thursday afternoon, March 23, by Mr. Arthur Friedham, under the auspices of the Chicago Musical College. The program, comprising principally Liszt compositions, was heartily appreciated by an audience exceptionally large, as well as critical.

Mrs. Agnes Struble Baldwin, the soprano soloist, appeared in concert with great success at the Fullerton Avenue Presbyterian Church the evening of March 24th. Her numbers, "Believe Me If All These Endearing Young Charms" and "Within a Mile of Edinboro' Town," were very artistically sung, and met with rapturous applause of the large audience in attendance.

The following program was admirably interpreted at the vocal and instrumental concert given by Robert Goldbeck, March 25th, in the Fine Arts building:

Trio—Piano, Violin and Violincello.....Goldbeck  
Risoluto, Scherzo Eroico, Largo Appassionato, Finale Agitato.

Messrs. W. Konrad (from the Chicago Musical College), Herman Felber and Robert Goldbeck.

From Goldbeck's Comic Opera "Newport"—  
Romance in the Tower.

Mirror Song—Recitative and Rizzio's Serenade.

First Love—Duet and Quartet.

Misses Kelley and Shorey, Mr. John R. Ortengren (from the Chicago Musical College), Mr. Robert B. Carson.

Piano Solo.....Robert Goldbeck

1 Sonata—Op. 31, No. 11.....Beethoven  
Allegro, Adagio, Allegretto.

2 Scherzo—C sharp minor.....Chopin

3 Nocturne—F sharp.....Chopin

4 Rhapsody—No. 8.....Liszt

From Opera "Newport".....Scene and Terzetto  
Scene—Solo, Duet and Quartet.

The Dancing Lesson—Quartet.

Misses Kelley and Shorey, Messrs. Carson and Ortengren.

Harry Eames, the pianist, is meeting with merited success at the University of Nebraska. That the musical folk in Lincoln's environments are enjoying this clever artist's performances is apparent by the numerous concert engagements accorded him, and the unanimity of the press in showering upon him most flattering encomiums.

Mrs. Agnes Struble Baldwin, soprano, will be the soloist at the next meeting of the Sherwood Club.

The evening of March 17th, Mme. Lillian Ballagh appeared as soloist at Holy Angel's Assembly Hall. Her singing, as usual, captivated her auditors, and encores profuse were requested.

Miss Emma E. Clark related reminiscences of visits to the birthplaces of famous German masters before the Amateur Musical Club of Waukegan, Ill., Tuesday, March 14th.

At the Sherwood piano school a recital was given by Miss Georgia Kober, of the faculty, assisted by Miss Carryl Bigelow, soprano, the evening of March 29th. The following members were presented in that artistic manner that has made both these young artists so popular with Chicago music lovers:

1 Sonata—Op. 7.....Grieg

2 Summer .....Chaminade  
Miss Carryl Bigelow.

3 (a) Moment Musicale.....Schubert

(b) Prelude—Op. 17.....Chopin

(c) Scherzo—B minor—Op. 31.....Chopin

4 Concerto—A minor.....Godard

5 (a) Rigaudon.....MacDowell

(b) Autumn .....Sherwood

(c) Romanza, Appassionata.....Sherwood

6 (a) Serenata .....Tosti

(b) Without Thee.....Guy d'Hartelot  
Miss Bigelow.

7 Scherzo (from 4th concerto).....Litolff

Mr. Sherwood's last public recital of the season will be given at Studebaker Hall, Thursday afternoon, April 13th, at 2:30 o'clock.

Earl R. Drake will give violin recitals at Springfield and Carthage Mo., and Gainesville and Bonham, Texas, this month.

The Leffingwell Orchestra were engaged for the

production of "The Deceitful Dean" comic opera given at the University of Chicago, March 10th and 11th, with W. W. Leffingwell as director and violin soloist.

A meager house greeted the Russian imperial tenor, Medvedeff, at Central Music Hall. The appended program was well presented, and warranted a better attendance:

- (1) Finale from Concerto Op. 137.....Rheinberger  
Mr. Wilhelm Middelschulte.
- (2) Waltz Song (Philomella).....Kate Vandeysoa  
Mme. Lillian Ballagh.
- (3) Ariosa .....Tschaikofsky  
Mr. M. E. Medvedeff.
- (4) Valse Caprice.....Newland  
Miss Aria M. Shoaff.
- (5) Aria .....Moniushko  
Mr. M. E. Medvedeff.
- (6) (a) In Paradise.....Dubois  
(b) Let There Be Light.....Dubois  
Mr. W. Middelschulte.
- (7) Cavatine from Opera "Russalka".....Dargomiszky  
Mr. M. E. Medvedeff.
- (8) (a) On the Wild Rose Tree.....Victor Harris  
(b) Creole Love Song.....Smith  
Mme. Lillian Ballagh.
- (9) Aria from Opera "Jewess".....Halevy  
Mr. M. E. Medvedeff.

The Leffingwell Quartet Club furnished the music for the Arche Club's reception at the Art Institute, March 3d.

At the residence of Mr. E. B. Felsenthal, the evening of March 3d, the following program was given, meeting with the hearty approbation of the numerous invited guests present. Mrs. Cahn in particular was greeted with an applause justly merited by the artistic rendition of her numbers, which displayed to advantage the beauties of her lovely voice:

- (1) Violin—(Preislied).....Wagner-Wilhelmj  
Mr. Leon A. Strauss.
- (2) Aria—Ballata (Il Guarany).....Gomez  
Mrs. Martin Cahn.
- (3) Piano—Gondoliera .....Liszt  
Mrs. Harry L. Swarts.
- (4) (a) Sunshine Song.....Grieg  
(b) Fruhlingsglaube .....Schubert  
(c) Elee et Moi.....Beach  
Mrs. Martin Cahn.
- (5) Piano—Sarabanda .....Moskowski  
Mrs. Harry L. Swarts.
- (6) Violin (a) Simple Aveu.....Thome  
(b) Hungarian Dance.....Seeboeck  
Mr. Leon A. Strauss.

A Schumann recital was given March 25th in Kimball Hall under the auspices of the American Conservatory. The program, comprising the following numbers, was heartily enjoyed by the large audience of musical dilettante in attendance:

- (1) Quartette for Piano, Violin and Violoncello, in E

flat—Allegro Moderato—Scherzo.

Mrs. Gertrude Murdough, Messrs. Josef Vilim, Josef Halamicek and Jan Kalas.

- (2) Songs—Erstes Grun.  
Volks Liedchen.  
Die Soldatenbrant.  
Miss Dora Hauck.
- (3) Songs—Wenn ich is deine Augen seh.  
Fruehlings Nacht.  
Miss Jeannette Durno.
- (4) Kreisleriana Op. 16. Nos. 1, 2, 8.  
Mrs. Gertrude Murdough.
- (5) Songs—The Lotus Flower.  
What Means the Tear.  
Thou Art as Like a Flower.  
Mr. Williamson.
- (6) Songs—Der Nussbaum.  
Widmung.  
Miss Jeannette Durno.
- (7) Quartet in E flat—Scherzo—Finale.  
Mrs. Murdough, and Messrs. Vilim, Halamicek and Kalas.  
Mrs. Florence Hackett, Accompanist.

Among the dates booked by Mrs. George B. Carpenter are the following:

Mrs. Genevieve Clark Wilson, March 9th, Rockford, Ill.; March 19th, Handel and Haydn Society, Boston; March 23d, Milwaukee; April 21st, Plattville, Wis.; May 3d and 4th, Tarkio festival, Tarkio, Mo.; May 23d, "Elijah," Aurora, Ill.; April 27th, Rock Island, Ill.

Frank King Clark, April 4th, Waukegan, Ill.; April 14th, Minneapolis; May 3d and 4th, Tarkio, Mo.; May 23d, "Elijah," Aurora.

Tuxedo Trio, March 7th, Woodlawn Club, Chicago; March 8th, Chicago Athletic Club; March 18th, Kenwood Club, Chicago.

Mrs. Christine Nielson Dreier, April 18th, Musical Club, Milwaukee; May 3d and 4th, Tarkio festival, Tarkio, Mo.

Holmes Cowper, Chicago Culture Club, Chicago, March 13th.

Allen Spencer, March 21st, Art Institute, Chicago; April 4th, Ripon College, Ripon, Wis.; May 16th, 17th, 18th and 19th, Hutchinson, Kan.

Day Williams, April 4th, Waukegan, Ill.

William Middelschulte, April 4th, Waukegan, Ill.

Whitney Mockridge, March 27th, Chicago.

Glenn Hall, April 4th, Ripon College, Ripon, Wis.; April 21st, Plattville, Wis.; May 3d and 4th, Tarkio festival, Tarkio, Mo.; May 23d, "Elijah," Aurora, Ill.

Miss Marie Carter, March 21st, Art Institute, Chicago.

Ben Davies, April 26th, Mendelssohn Club, Chicago; April 28th, Apollo Club, Minneapolis.

Plunket Greene, March 14th, recital, Minneapolis; March 16th, private recital, Chicago.

Mrs. Genevieve Clark Wilson, the accomplished soprano, is as popular in St. Louis as in every city where she has sung. The Globe-Democrat of that city says:

"The engagement of Mrs. Genevieve Clark Wilson was fortunate in many ways. It will be remembered that during the latter part of December she appeared in Music Hall as one of the soloists of the Philharmonic performance of Handel's "Messiah." With all due respect to Handel's genius, the soprano part in his oratorio is far from being the most grateful music in the world, from the singer's standpoint. Mrs. Wilson's selections Tuesday evening were Micaela's aria, from "Carmen," by Bizet, and songs by Moir, Parker and Henschel. They afforded the singer a much better opportunity to display her powers, both technical and interpretative, and she scored a success which secured for her what was little short of an ovation."

Sig. Marescalchi (baritone) and other eminent artists will participate at the benefit concert for the Garibaldi monument fund, to be erected in Chicago, under the auspices of the Legion of Garibaldi Society, Steinway Hall, April 18th.

Miss Emily Parsons came before the public the evening of March 28th, at University Hall, for the first time as a professional pianist. The young debutante proved herself equal to this task, and displaying an accomplish indeed satisfying as a concert pianist. It is evident she has studied diligently. Nearly all that makes success in public piano-playing to-day she has acquired. Breadth of style, depth of conception, and individuality in interpretation. Of her selections the C minor prelude of Chopin and the Brahms Intermezzo were played in the most satisfying manner.

The assisting vocalist was Mr. Whitney Mockridge. He was not in the best of voice. Of his selections, interest centered especially in the "Onaway! Awake," the tenor solo from Coleridge Taylor's much praised setting of parts of Longfellow's "Hiawatha." It proved a composition pleasing in its melody.

#### AMONG THE CHOIR LOFTS.

The choir, the choirmaster, the congregation, and the rector of St. James' Episcopal Church are just recovering from a little Lenten episode of a musical character which started questions of church discipline and ritual. The fashionable North Side congregation heard "Stabat Mater" sung in Latin at the vesper service on Sunday evening, March 12th. The Latin was used contrary to the express commands of the rector, Dr. James S. Stone, who manifested his displeasure by leaving the chancel and remaining away until the singing was concluded.

The Latin service is one characteristic of the most ritualistic branch of the church, and its introduction at St. James' shocked many members of the congregation.

When the attention of Dr. Stone was called to the fact that Choirmaster Fletcher H. Wheeler had it in mind to give the Latin version of "Stabat Mater" at the vesper service, he at once forbade the use of any other language than English in the service. Mr. Wheeler continued in his resolution, however, and on that Sunday evening the choir stood forth in open rebellion to the word of the rector when Frank Breen, one of the boy sopranos of the church, began the Latin

solo part. The chorus, however, was sung in English.

The choir seemingly was not only in rebellion against the rector, but a part of it rebelled against the intention of the choirmaster to use the Latin in disregard of the orders of Dr. Stone and in violence to the opinion of the congregation in regard to ritualism. The disobedience of orders being so flagrant, Dr. Stone was compelled to discipline the offenders and received the assurance that there should be no recurrence of the Latin service.

I have been requested to receive applications for the following positions, which applications must in all cases be accompanied by circulars, press notices and references.

A soprano and alto for Ladies' Quartette which will concertize this coming season.

A first class contralto for church choir position.

A baritone-bass for mixed quartette. Twenty-five weeks' engagement guaranteed accepted party.

Our readers need have no fear of booking fees and other highway robbery methods resorted to by some managers. No fees are charged any one applying for these positions.

This isn't so bad, is it? Mr. Sidlinger has been selected as tenor at Kenwood Evangelical church and Mr. Willis Newton at St. James M. E. church. No use talking, that \$900 tenor from New York (?) with his braggadagio doesn't seem to be in it. Wonder if the people are finally "taking a tumble"?

THE BOHEMIAN.

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A lack of suitable material published in convenient form, with a view to create a desire and love for classical music, has prompted the publisher to issue suitable single movements for teaching purposes from sonatas and other classical pieces, which have proven valuable for teaching purposes.

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Beethoven-MacDonald, Menuet from Sonata, Op. 49.

Bach-MacDonald, Bourree one and two (1-2).

Dussek-Cameron, Rondo, from Sonata, Op. 20.

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CHICAGO, APRIL, 1899.

The past month has given one an illustration that popular prices in matters musical are a success. The Chicago Orchestra has been complaining yearly of its deficit.

Why not have Signor Thomas and his aggregation dismount from their \$1.50 pedestals, that the masses may be entertained?

This was the object of its organization, the education of the masses musically. The question is naturally asked, Can they attend at grand European opera prices? Certainly not, and they don't; the deficit verifies that.

\* \* \*

Rumor has it that Tereso Carreno, the pianiste, is no longer under the management of Miss Miller. Wonder why?

\* \* \*

There is no truth whatever in the gossip that Mr. Frederic Carberry, the tenor, is going east. Like a great many of our singers he is the recipient of tempting offers to migrate eastward, but up to the present writing he has neither accepted nor considered such a proposition.

\* \* \*

That delightful Euterpean edifice, the Fine Arts building, bids fair to be the scene of something more sensational than the cultivation of one's taste in the Fine Arts. One St. Encken, tenor, teacher, manager, W. W. Thomas Agency, etc., etc., seems ever alert to all methods of strategy in his eagerness, evidently of obtaining the hard earned shekels of the poor musical aspirant. Among his recent prevarications were: "I am booking the Castle Square people." Manager Clarke fortunately heard of this obstreperous "would be," called him to account, and furthermore forbade him "hanging around" the office. This man St. Encken also blatantly heralds to his male admirers an invitation to visit his room as he makes the lady applicants "undergo his routine of examination." A great many complaints have come to our ears regarding the proposals and "examinations" made by this man (?) to young ladies who have called at his office seeking positions. We know St. Encken was given a sound thrashing in California

for just such conduct, and we would advise him that several big brothers have resented rather forcibly heretofore any insults cast upon their sisters and lady friends, and even if these men have gone to war there still exist a few possessing that chivalrous spirit who will resent and protect them from advances made by this impudent braggart.

\* \* \*

A gentleman, whose integrity and honesty is unquestioned, relates an incident of two of his lady acquaintances who called upon St. Encken for the purpose of securing engagements, and were shocked by the proposals he made them. We have no wish to wrong or reflect upon any man whose intentions and purposes are honorable and upright, but it must be admitted that the sooner a man of this stamp is exposed the better it will be for the community at large.

### WITH THE MUSICAL CRITIC.

A week of high-class grand opera at the Auditorium, and the music student was not compelled to pawn his meal ticket in order to hear the entire season. Good opera and popular prices were posted on the same bill by the Grand French Opera Company which came, not like a thief in the night, but entirely too modestly for the financial success of the first two evenings; yet a bad beginning was the forecast of a signal triumph, for during the remainder of the week the house was crowded.

It takes the public a very short time to discover a good thing, but in this case the critics of the daily papers were ahead and did John the Baptist service in bringing to recognition this thoroughly worthy venture of Mr. Charley, the manager of the organization, who, it is to be hoped, carried away such a comfortable feeling in his pocketbook that he will be tempted to return next season with the same proposition.

So long have we associated grand opera with glitter, flash and display on the one hand, and bankruptcy, or else the suffocation of the top gallery on the other, that any other condition seemed possible only when viewed through the golden gates of a better world. Has the millenium come for Chicago? At any rate, the experiment proves that popular prices are possible, the public want good opera; and it looks as if in the near future a permanent organization would be possible.

The New Orleans company is a strong organization. The principals proved to be stars of the first magnitude; the chorus sang musically (in the main) and spread itself around the situations without the usual wax works poses; the ballet was by no means the least interesting feature, and the premiere danseuse on light fantastic toe exemplified the art of grace and the grace of art. The orchestra was sufficient, and the stage settings (augmented by those of the Auditorium Theatre) and costumes were all that could be desired. The impression of the whole week is that of opera where no part stood out more prominently than the other, but the chorus, orchestra, principals, fitted into the texture of a well balanced performance, and after all it is opera that we want.



Mme. Fierens, the leading soprano, has a dramatic voice of large compass; it is not of pleasing quality, but her conscientious interpretation and careful phrasing were to be marveled at, and although she was not always true to the pitch, she never missed being an actress of sterling qualities. The two tenors were the pride of the organization, and it is easy to believe that the climate of France is best adapted to the perfection of this rare product, after hearing the work of M. Gauthier and M. Gibert. The former is a robust, ringing tenor, whose voice filled the Auditorium completely, and captured the applause. Not only his voice, but also his acting will make his Eleazer and Manrique long remembered. M. Gibert is a pure tenor, with fire and dramatic force, which left nothing to be desired in the roles he assumed. His diction was particularly noteworthy.

On Monday night Meyerbeer's "Les Huguenots" was given, and too much cannot be said in praise of the male choruses in the first act and of the grand duet of Mme. Fierens and M. Gibert.

"La Juive" on Tuesday was the most enjoyable event of the week, and even the callous listener at times broke into applause.

Gounod's "Queen of Sheba" was given here for the first time on Tuesday evening. It is a series of tableaux laid in forests and palaces and other spots of operatic possibility. A priest and a king and a misunderstood woman disport through all the phases of life. Love, passion, jealousy, hatred, deception, repentance and death chase each other in and out of the wings with true operatic invention, and you get all kinds of thrills for your money. It is a very serious, morbid opera, heavily drugged with oriental incense—a much needed disinfectant. But the music presents much that is interesting and beautiful.

Saturday afternoon was given up to "Il Trovatore" and a triumph for M. Gauthier. The dear matinee girl went home with tears in her eyes, deposed Alvarez, and the immortal "Jean" and put the picture of a new tenor in her chatelaine.

Charles Fletcher Scott.

#### NEW YORK GOSSIP.

Nordica's husband, Zoltan Doeme—graceful, well dressed, wearing lilies of the valley at the lapel of his coat—was waiting Thursday, March 16, for a challenge to fight a duel. But instead of a challenge he received a letter written in Hungarian by Hugo Hunfalvy. Liberally translated, it was as follows:

"My Dear Mr. Felix Friend: When you were a poor boy in Buda Pesth you were glad to accept the hospitality of my table in the university, were you not?"

"You had not taken a Prænomen then. You had not an aristocratic Hungarian family name.

"I do not reproach you for having adopted Hungarian names. I would not reproach you even for being vain of having Hungarian names. It is my vanity.

"But I have an impression that you are vain because you are Nordica's husband. She is a great soprano, but that confers no merit upon you. She makes you rich, but that cannot give you the privilege to be

disdainful of me. If I am mistaken I shall be happy to be disabused."

Zoltan Doeme, shrugged his shoulders, held the letter in his hands for an instant, hesitated about tearing it, and walked up the stairs. He was evidently disappointed. He was asked what he would answer. He replied:

"O, that is not a subject in which the public has the slightest interest. It is personal and insignificant."

In his office at 80 Broadway Hugo Hunfalvy said: "I had dined with Count Paszthory-Bellerina, the painter, at the Waldorf-Astoria. I had said: 'It is strange I never meet Nordica's husband here. He and I were friends!'

"'Bah,' said the Count, teasingly; 'you don't know him. At least he does not know you. There he goes.'

"We followed Nordica's husband into the billiard room. I went up to him to renew our old acquaintance. He snubbed me.

"I never thought of challenging him. How can I challenge him? He isn't a personage; he isn't an individual. He is only Nordica's husband."

\* \* \*

It is very pleasant to be able to report that Mme. Schumann-Heink's late severe attack of erysipelas has almost passed off, and the popular singer is now on the road to recovery. It is doubtful, however, whether she will be able to sing for some time to come.

\* \* \*

A beautiful English opera singer, a Captain in the British army, and an American comedian are principals in a romantic story which has brought a wronged husband across the ocean in pursuit of a fugitive wife, and will find its sequel in a suit for divorce.

Alexander Dolan, former member of Parliament and acting Captain of the Seventeenth Lancers, one of the crack English regiments, is in New York seeking a release from his wife, Rhe Vivani, known not only as a queen of song, but as one of the most beautiful women in the stage world of Europe.

He names as co-respondent J. Sherrie Matthews, now appearing in one of the leading roles in "By the Sad Sea Waves" at the Herald Square Theater.

Dolan is a cousin of Sir Peter Wellington of Somersetshire, England.

Rhe Vivani won fame at the Royal Opera House, Vienna, and in London under the management of Augustus Harris.

All went happily with the Dolans till the autumn of 1898, when Rhe Vivani mysteriously disappeared. For some time her husband could obtain no trace of her, but at last, through correspondence with friends in New York, he learned that the singer was here. Dolan came over by the first steamer.

\* \* \*

The end of the operatic season is to be celebrated in an original manner. After the testimonial performance at the Metropolitan Opera House on Friday evening, April 21, Maurice Grau will be guest of honor at a banquet to be given in the big ballroom of the Waldorf-Astoria.

The hosts will number 200—the artists of the company, representatives of the boxholders, the subscribers, and the loyal patrons of the opera house, and friends of the guests of honor.

The hour set for this fin de siècle supper is 12:30 a. m. It will end when it pleases, with a proper regard for the fact that on Saturday morning the artists will leave for Europe.

The details are yet to be settled on. The scheme provides for many features of a novel character—decorations, costumes for the attendants, and incidental interruptions in the course of the supper.

The affair is in charge of a committee of seven representatives of the various elements uniting in the compliment. The committee consists of Jean de Reszke, Stanford White, Henry E. Krehbiel, Chester S. Lord, Nahum Stetson, G. Creighton Webb, and Edward Lauterbach.

\* \* \*

The 5 o'clock tea has a rival which looks as if it had come to stay, and by another winter the 4 o'clock luncheon will have become an "occasion." The mid-opera luncheon has already become a matter of importance. To be sure, it has not yet reached a state of formality, but it is only in its most primitive stage. It is the real need which starts a fashion that becomes a fad afterward, when the need is no longer felt, and then the world has forgotten all about its origin.

So the writer who knows enough to take the tide at its flood will find that it will lead on to fortune, if careful notes are taken of the basket luncheon parties now in progress during the mid-performance intermission at the Metropolitan opera house. Such notes put away in little notebooks for the future will tell how fair matrons and enthusiastic schoolgirls, attending matinees, sat on the steps, sat on the floor, sat wherever they could find seats, and from baskets and bags devoured luncheons of sandwiches and cake with a famished Wagnerian appetite, and will be read with more interest than the stories of the cave-dwellers or the prehistoric races.

\* \* \*

The Tygodnik Illustrowany of Warsaw said last month that Paderewski, the great pianist, purchased a beautiful country home in Poland last year. The paper says: "He spent several months in his newly acquired home, making plans for progressive farming and cattle raising. He is deeply interested in the betterment of the condition of the peasantry living around his place, and is on the most friendly terms with them."

The Sun has already spoken of his recent concert tour in his native land, the first he has made in Poland since his reputation became world-wide. The paper quoted says:

"It was really a triumphal tour. After his first concert a banquet was given in his honor in Warsaw on Jan. 27. Two hundred of the most prominent citizens were present. Paderewski sat between Sienkiewicz and Baron Kronenberg. Many toasts were drunk and speeches made. Paderewski made a speech which proved him to be an excellent speaker. It was simple and sincere, without any attempt at rhetorical

effect. At its conclusion he proposed a toast in honor of Polish women. The ladies present in the gallery threw flowers at him and covered him with bouquets."

\* \* \*

The Programme Committee of the Worcester (Mass.) Festival Association has decided to produce Horatio W. Parker's first important work for chorus at the Wednesday evening concert of festival week, next September. The name of the work is "King Trojan." The libretto is by Frank A. Muth, a clergyman of Nussan. The composer's mother, Mrs. Isabella G. Parker, who adapted "Hora Novissima" into English, translated "King Trojan."

\* \* \*

Katherine S. Bloodgood, the contralto church soloist, has won her fight against her husband's suit for divorce, Referee Hascall deciding that her relations with her music teacher had not been improper.

William D. Bloodgood met her in San Diego, California, and was married to her in 1889. Soon after their arrival in this city Mrs. Bloodgood began taking music lessons, and her husband alleged that she had become too friendly with the teacher.

Part of the evidence was that she was seen kissing her teacher.

Justice Beekman, of the Supreme Court, dismissed the action.

\* \* \*

Lilli Lehmann, whose voice has thrilled hundreds of thousands of lovers of music, arose early Thursday, March 23, and journeyed up to the American Museum of Natural History to enter her protest against the sacrifice of feathered songsters for purposes of personal adornment.

The great prima donna was the guest of the Audubon Society of New York, which was holding its second annual meeting at the museum.

She was introduced to the audience and attempted to address them in English. Finding this difficult and being informed that the German language would be quite as acceptable to the Audubonites, she said:

"I beg all women and girls not to wear birds or birds' feathers in their hats any more. Every year 25,000,000 beautiful birds are slaughtered for this terrible folly. Why should we enjoy adorning ourselves with feathers like savages?"

The Audubonites applauded Mme. Lehmann-Kalisch rapturously. So did they applaud a letter from Governor Roosevelt, in which he made a strong plea against the slaughter of the birds.

"Besides protecting the songsters, the birds of the grove, the orchard, the garden, and the meadow," he wrote, "we should also protect the birds of the seashore and the wilderness."

\* \* \*

Several thousand persons took part in the Seidl testimonial performance at the Metropolitan opera house the evening of March 23.

The first performance consisted of the first act of "Lohengrin," the third act of "Die Walkure," the last scene of "Gotterdammerung," and as a novelty an excerpt from the third act of "Die Meistersinger." Nor-

dica, Jean de Reszke, Lehmann, and Van Dyck were among those taking part. The receipts amounted to \$16,508. This amount will be invested for the benefit of Mrs. Seidl during her lifetime. After her death the fund will be turned into a scholarship in music at Columbia University.

\* \* \*

"The official board politely invites all worshipers to remove their head coverings during service." This request, printed in heavy-face type, appeared recently for the second time at the bottom of the bulletin of the Calvary Methodist Episcopal church, One Hundred and Twenty-ninth street and Seventh avenue.

The result was:

Total at morning service.....	960
Women .....	620
Men .....	340
Spring hats worn by women.....	580
Winter hats worn by women.....	40
Winter hats removed by women.....	31
Spring hats removed by women.....	2
Total hats removed by women.....	33

\* \* \*

Victor Maurel, the tenor who sings in grand opera at the Metropolitan opera house, spent several days in close retirement at the Hotel Netherland the past month. So careful was he in refraining from showing himself to the public that he even sent this message to a reporter:

"I cannot under any circumstances see any one at all."

The reason for Mr. Maurel's retirement, it is understood, was that Deputy Sheriff Maguire was looking for him to serve on him an attachment for \$350. It was obtained in the way of damages by Miss Marguerite Hall, the vocalist, who claimed that he wrecked the flat she sublet to him by reason of his amateur cookery.

\* \* \*

During the farewell performance of Faust in the Metropolitan opera house the noon of March 25, when it was crowded to the doors, a man accused of trying to steal a watch shouted fire three times at the top of his SPOHR—Thursday march 30 Huber 9 voice as he tried to escape.

This took place in the upper gallery, a hundred steps above the street, and the people were thrown into a mad state of excitement. A panic was averted only by the coolness of men who understood the situation and by the attendants.

\* \* \*

For seventeen weeks the Metropolitan opera house has been the central point in the sphere of local amusements. In numbers the attendance reached a quarter of a million. The curtain was rung up on the evening of Nov. 29, and when it was descended after Saturday night, March 26th's concert there will have been 117 performances.

One hundred of these performances have been entirely operatic and twenty-seven different operas have been sung.

The total receipts amounted to about \$800,000.

The expenses were expected to average \$5,500 a performance. This amount has been proved to be underestimated and the debit side of the opera company's ledger foots up \$700,000. The net profit is consequently \$100,000.

This is made by the Maurice Grau Opera company—a stock company. Grau is said to hold 75 per cent. of the shares, which would make his portion of the profits \$75,000.

Out of the season of grand opera many of the singers have made snug fortunes. Many of them are wealthy already, and so have added to their accumulations. The following table shows what the principal stars have earned:

TENORS.	
Jean de Reszke...\$63,800	Dippel.....\$ 8,000
Van Dyck..... 23,600	Salignac..... 6,000
Saleza..... 10,000	Ceppi..... 3,000
BARITONES.	
Mauvel.....\$ 6,000	Bispham.....\$ 7,500
Albers..... 6,000	Campanari, per mo .1,500
BASSOS.	
Van Rooy.....\$12,000	Edourd de
Plancon..... 12,000	Reszke.....\$28,000
WOMEN SINGERS.	
Sembrich.....\$28,800	Saville.....\$ 4,000
Lehmann..... 26,500	Mantell..... 4,000
Nordica..... 24,800	Melba..... 3,600
Eames..... 15,000	Zelia de Lussan.... 2,000
Brema..... 10,000	Schumann-Heink
Engle..... 4,000	(per mo)..... 1,000

The executive committee of the New York State Music Teachers' Association met at Albany recently, the following being present: President J. de Zielinski, Secretary-Treasurer F. W. Riesberg, Chairman Ferdinand Dunkley and Thomas Impett, of the Programme committee. Plans were formulated for opening the meeting on Monday evening, June 26, part of the programme being a grand reception at Harmanus Bleecker Hall. The Governor's secretary was also seen, and there is ground for belief that Governor Roosevelt will give the association a reception. The following soloists have already been secured for the annual meeting at Albany, June 26 to 29:

Piano—W. H. Sherwood, Chicago; W. H. Barber, New York; Miss Harriette Brower, Albany; Harvey Wickham, Middletown; W. Berwald, Syracuse. Organ—Ex-President Sumner Salter, New York; Will C. MacFarlane, New York. Violin—Miss Elsa von Moltke, New York; Charles Ehricke, Albany. 'Cello—Hans Kronold, New York. Soprano—Miss Edith Cushney, Fonda; Mrs. Harvey Wickham, Middletown; Kathrin Hilke, New York. Contralto—Miss Marie Parcello, New York. Tenors—Dr. Ion A. Jackson, New York; Harry Thomas, Rochester. Baritone—Louis Stremple, Albany. Essayists—Miss H. Estelle Woodruff, New York; Miss Kate Chittenden, New York; Ex-President Charles Landon, Lynchburg, Va.; S. G. Pratt, New York. Engagements with many prominent artists are pending, and will be announced. Enough is known to be assured that the list will be especially brilliant this year.

## BUENA PARK, ILL.

At the residence of Mrs. Frank Carson (Buena Park) a select coterie of friends were entertained the afternoon of March 25 by a musicale. Mrs. Agnes Struble Baldwin, soprano, and Miss Myrtle Fischer, pianiste, presenting the following selections:

1. (a) Chant Polonaise.....Chopin-Liszt  
(b) Autumne .....Chaminade  
Miss Fischer.
2. (a) Carmina.....Lane Wilson  
(b) Go Lovely Rose.....Foote  
(c) Mattinala .....Tosti  
Miss Baldwin.
3. Florence Waltzes.....Liebling,  
Miss Fischer.
4. (a) Vilanelle.....Dell' Acqua  
(b) In a Ball Room.....Meyer Hellmund  
Miss Baldwin.
5. (a) Serenata .....Mozskoski  
(b) Irish Love Song.....Lange  
Miss Baldwin.

The spacious apartments were handsomely decorated and the charming hostess left nothing wanting to enhance the comfort as well as make this occasion one to be long remembered by her guests. The musicale was a success and the best yet presented in Buena Park in an artistic sense. Mrs. Baldwin has a beautiful soprano voice and the numbers gave ample opportunities to exhibit its scope. Replete with pathos, a charming presence, her lovely singing on this occasion lacked in nothing. Such was the sentiment expressed by all present. Miss Fischer at the piano left nothing desired. Her playing added to the success of this long to be remembered musicale.

## PIANO PLAYERS vs. MUSICIANS.

It is to be deplored that thousands of so-called musicians in this country are nothing more than piano *players*. Many graduates of universities and conservatories will sit down to a piano and with the utmost confidence "render" one of Mozart's or Beethoven's productions without being able to analyze a single phrase in the piece. We have known instances where there was a display of wonderful technique, from a gymnastic point of view, and yet the playing was as barren of feeling as the music of a hand organ. Musicians heard

and pitied, laymen heard and wondered; none admired.

Who would undertake to become an English scholar without first studying the construction of sentences? Yet many expect to become musicians who cannot tell a musical noun from a musical verb. How many teachers excuse the acts of some of the great writers of music by saying: "Oh, he was a genius, and so could violate the rules." This they say of Wagner and his use of consecutive (or parallel) fifths. The great masters obeyed laws, even when it caused them to violate rules.

If the studying of music in an imitative and empirical way is so infatuating as to lead the thousands to follow it, what must be the pleasure to the student who learns rationally the construction of motives, sections, phrases and laws governing these.

In these days of combinations we look always for the joining of large capital with the highest skill to produce the best results at minimum prices. These we believe are found in the Chicago Correspondence School of Music at 110 La Salle st., this city.

It is unnecessary to endorse correspondence methods; they have proven their great superiority by tests of time. These people have put thousands of dollars into correspondence instructions from the first lesson in piano playing to the highest development of the musical art. As Frederic Spencer, the violinist, says: "Those who THINK themselves graduates will do well to carefully examine the opportunities offered by this institution."

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The portrait of the young singer published on the first page of this number represents a lady no less remarkable for her charm and grace than for her artistic merit and successful career. From the day, when as a debutante, she timidly appeared on the great Chicago Auditorium stage to be awarded the diamond medal of the Chicago Musical College, her course has been brilliant in its musical triumphs. Gifted with all that go to make a woman charming—beauty, grace and distinction of manner, she is nevertheless earnest and conscientious in her devotion to her art; and she is unceasingly anxious to excel in all that makes a great

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singer. This painstaking earnestness, combined with her charming voice and perfection of method, have brought her to the head of her own splendid company, which is a distinguished success everywhere.

The Louise Brehany Company have just returned to the city for a two weeks' vacation during Holy Week and Easter Week, after a remarkably successful tour of twenty-five weeks. They will fill a season of twelve weeks in the Northwest, closing the tour July 1, making in all thirty-seven weeks.

The charm and grace of Louise Brehany make her a favorite with her audience before she sings a note. There is a sympathetic chord touched by her mere presence; and her hearers are so attracted by her personality that they are prepared to respond with enthusiasm when her sweet and thrilling voice awakens the sympathy and touches the feeling of her hearers. Not only does she sing with dramatic force and intensity the productions of the genius of the great tone masters, but she interprets with marvelous grace, purity and daintiness the ballads of the heart which never grow old, and the love of which shows the power of music in the human breast.

Now, you must know that the secret of the superiority of a great voice over an instrument lies in this very quality—sympathy.

There are great artists who fail in achieving the pinnacles of success because they lack the heart touching, thrilling art of Louise Brehany. She has had the advantage of a thorough training by such eminent teachers as Frederick W. Root and William Castle, and her naturally beautiful and rich soprano voice has been cultivated to the utmost, and thus she has become the most distinguished artist of the American concert stage. She delights her audience with the crystalline purity of her tones and the perfection of the enunciation of the words of her songs.

Her first public engagement was with the Chicago

Marine Band, during the winter season in Chicago, when she became a great favorite, and afterwards accompanied the band on its tour. She was afterwards engaged by the Redpath Lyceum Bureau for a tour with the Bernard Listeman String Quartet, then by H. B. Thearle, for the Remenyi Grand Concerts, and she shared honors with that great master during two seasons. Her latest success was with the Sousa Band for its special tour in "Trooping of the Colors," and the Louise Brehany Ballad and Opera concerts is the most successful concert attraction on the road this season. When Manager H. B. Thearle decided to place her at the head of her own company, he also decided to surround her with the best talent; with this in view he secured Mr. W. Guillaume Sauvlet, the eminent Belgian pianist, whose attainments have received recognition not only throughout this country, but the world. Miss Agnes Pringle, a young girl who plays the violin marvelously well, is also a member of the company. Miss Jessie Waters, a young and brilliant singer, together with Mr. Walter H. Wheatley, tenor, and Mr. George Dethlefs, a splendid baritone, make up the organization. The next thing was to outline a programme that would be popular enough to attract the great mass of people who love music and yet have no great desire to pay their money to listen to a concert too severely classical, and at the same time make a programme that would be satisfactory to those musically educated. The sample programme below shows good music, and it is all melodious and attractive. The company give a portion of the Grand Opera "Martha," and Mr. Thearle has had it beautifully costumed and prepared under the best direction. Here again Miss Brehany has made a great success of the trying role of Martha; the press accord her great praise for her singing of the part, and her acting is greatly admired. Whenever it is desired the company are prepared to give a regular concert programme without the opera.

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The programme given by the company is as follows:

## PROGRAMME.

\* \* \*

1. Piano—Faust Waltz.....Liszt  
W. Guillaume Sauvlet.
2. Violin—Gypsy Melodies.....Sarasate  
Miss Agnes Pringle.
3. Aria—Dio Possentte.....From Gounod's Faust  
Mr. George Dethlefs.
4. Aria.. (From Il'Guarny).....Gomez  
Louise M. Brehany.
5. Duet—The Fishermen.....Gabussi  
Messrs. Jones and Dethlefs.
6. Aria—Bel. Raggio.....Rossini  
Miss Jessie Waters.
7. Violin—Cavatina .....Raff  
Miss Agnes Pringle.
8. (a) Calm as the Night.....Bohm  
(b) Marguerite .....Sauvlet  
Louise M. Brehany.
9. (a) Polonaise .....Chopin  
(b) Gavotte .....Sauvlet  
W. Guillaume Sauvlet.

## FIVE MINUTES INTERVAL.

The programme to conclude with the Second Act of  
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Her maid.

Mr. Dethlefs as.....Plunkett  
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Mr. Jones as.....Lionel

His foster brother.

SCENE—Hall in Farmhouse.

## SYNOPSIS.

Quartette.....This is Your Future Dwelling  
Aria.....Cupid's Dart  
Nancy.

Quartette.....Surprised Am I  
Song.....I Want to Ask You  
Plunkett.

Quartette.....What a Charming Occupation  
Duet.....To His Eye Mine Kindly Meeting  
Martha and Lionel.

Romanza.....'Tis the Last Rose of Summer  
Martha.

Duet.....She's Laughing at My Sorrows  
Martha and Lionel.

Aria.....Like a Dream  
Lionel.

Quartette.....Cruel One, May Dreams Awake Thee  
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from the leading people of our town for the fine treat  
furnished. Miss Brehany has a beautiful voice, her  
low tones are exquisite, and her upper ones like velvet.  
I never heard "The Last Rose of Summer" sung so  
beautifully, and her "Lullaby" was a perfect dream.  
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